

KERAMIC STUDIO

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SYRACUSE, NEW YORK

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ANOTHER season's work is at hand, and everywhere is felt the impulse to do something different, something in advance of our old ways of thinking and doing. We have seen the various movements in painting come and go, each more curious than the last: impressionism, cubism, futurism, dadaism, and we wonder whether art is going mad. Yet, at the same time, quietly but persistently, Design has been letting go of old traditions and, in a parallel path, has been developing in many quaint and curious ways. "Back to Nature" has been superseded by "Back to Mind," and birds and flowers and animals and what not have been manufactured out of thin air. And to our amazement we are beginning to find that we have access to an unlimited fountain of supply, that not one of us but can develop a power to create forms and combinations by opening one's inner eyes.

This is the distinctive feature today in the teaching of design; development of the imagination, and it is leading directly to what we have often wondered, whether we should ever develop in America a style of our own. And while we are amazed at the naive and interesting things our students of design are doing, we are surprised to find that it is not a new thing we are doing after all, only we are doing it in a different way, a way prepared by the mixture of all nationalities in our American make up. For, back in the years when art was greatest, in Egypt, in India, in China, in the childhood of the world, when symbolism was the natural method of expression, were developed just as strange forms of life in design; and today we wonder that, in all these past years, our mothers and grand mothers and great grand mothers, who have made such an outcry at our departure from the naturalistic, have admired and loved these quaint animals, these flowers that never bloomed on land or sea. They never realized that these strange things were products of pure imagination and were soul-satisfying because they followed the eternal principles of design, which, for a time, we had forgotten in our copying and adapting historic ornament, simply because it was historic.

We are getting out of the historic rut; we are no longer hidebound to the actual copying of nature any more than to the copying of the imaginative forms created by the designers of old. We are learning the principles which made these old designs so appealing and satisfying, and, when we have learned the principles, we have opened the door to an unending procession of ideas which will make design once more a delight, and each one of us with a longing for self expression will have an instrument ready in our hand, by which we can say our say in a new and different way. The joy of creation will be ours. Out of the common source we can all draw at will without fear of duplication or plagiarism.

The problems in design presented by Mrs. Ida Stroud and Miss Clara Stroud in late issues are of particular value in this respect. It is really amazing how their students respond to these efforts to set their minds to work. The lesson on animal heads in this issue is most interesting in its results. We would take but one exception, and that is to the statement that these motifs could not be used on china or in other crafts. Animal

heads could be made to work wonderfully well on pottery tiles and, by simplifying, could be made into repeated units for borders in enamels on china, as well as for blockprints and other purposes. Doubtless we misunderstood the statement, for there is no motif that cannot be used for any craft. It means simply a different treatment of the motif.

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DESIGN COMPETITION

TO TEST out our ability to use animal motifs on china, we will have another competition, to be closed on December 1st, in order to publish the winning designs for the New Year.

Lunch Sets to be Decorated in Enamels

Motifs to be animals, either alone or in combination with flower or tree forms.

Requirements:

1—A sketch in black and white, showing application to plate, cup and saucer, salad bowl, tea or chocolate pot, sugar and cream, sandwich tray or cake plate, chop plate or cold meat dish.

2—Working drawing in black and white of the different sizes of medallions and sections of borders, etc.

3—One piece of the set executed in full color on paper.

First Prize, \$20; Second Prize, \$15; Third Prize, \$10.

Designs not receiving prizes, will be considered for purchase. Designs should be sent flat, name and address on back, treatments on separate sheet of paper.

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Industrials are beginning to look for new and better designs for factory work. We have mentioned before a conversation we had with a prominent potter stating that commercial potteries are at a loss to find new shapes and good designs. You will notice in this issue that manufacturers of greeting cards are also looking for new things. There are unlimited possibilities for imaginative work in the making of Christmas and other cards.

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BOOK NOTE

Pottery students will be glad to know that the second edition of Prof. Binns' book, the *Potter's Craft*, is now on the market. It is a book which all students of pottery should have. The first edition was exhausted several months ago and in that time we had many inquiries about it and many orders we could not fill. The price is \$2.50.

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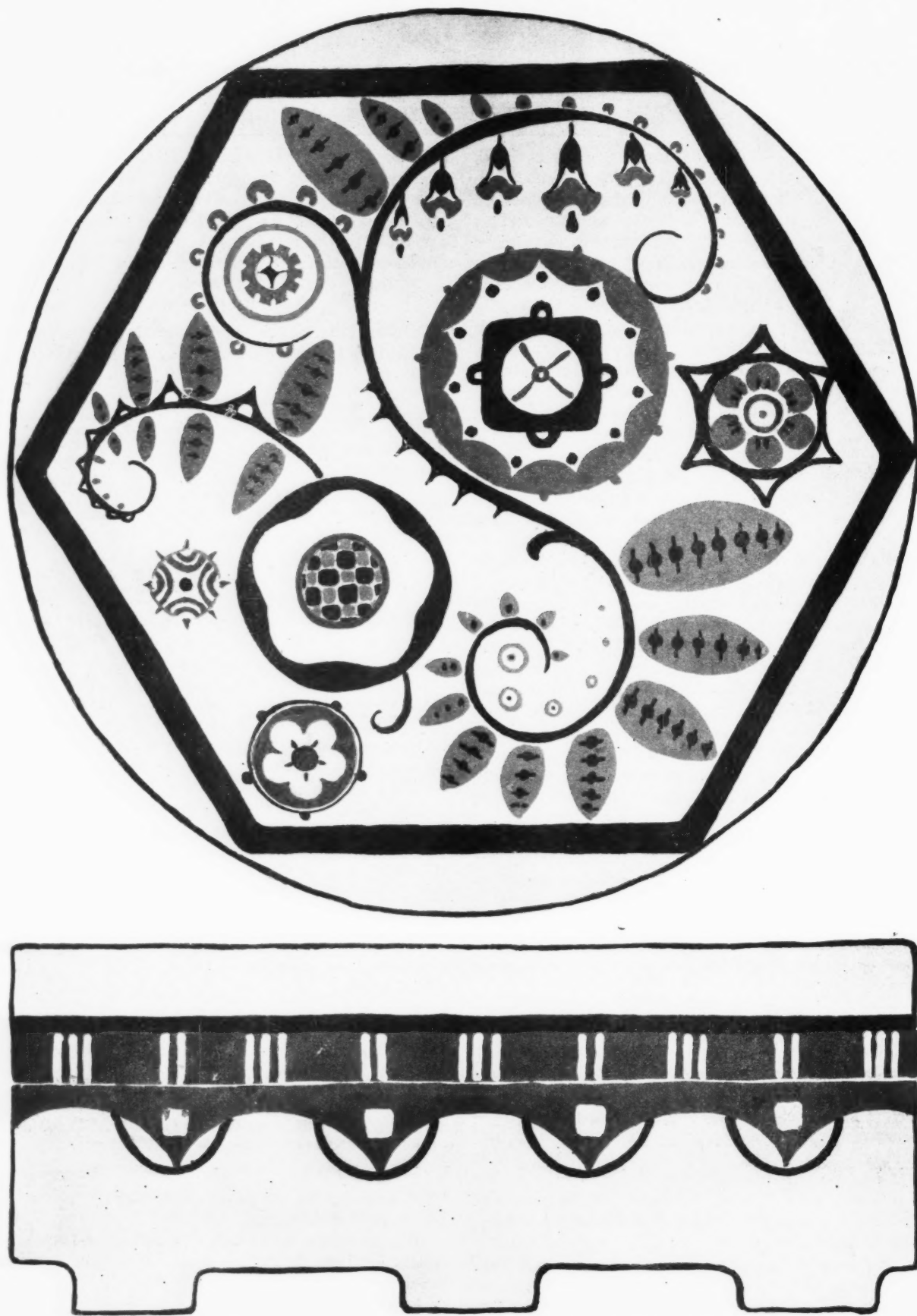
SUGGESTIONS FOR CHILD'S BREAD AND MILK BOWLS (Supplement)

Cecelia Smith

THESE designs can be adapted to many various purposes: window wedges, tray ends, etc.

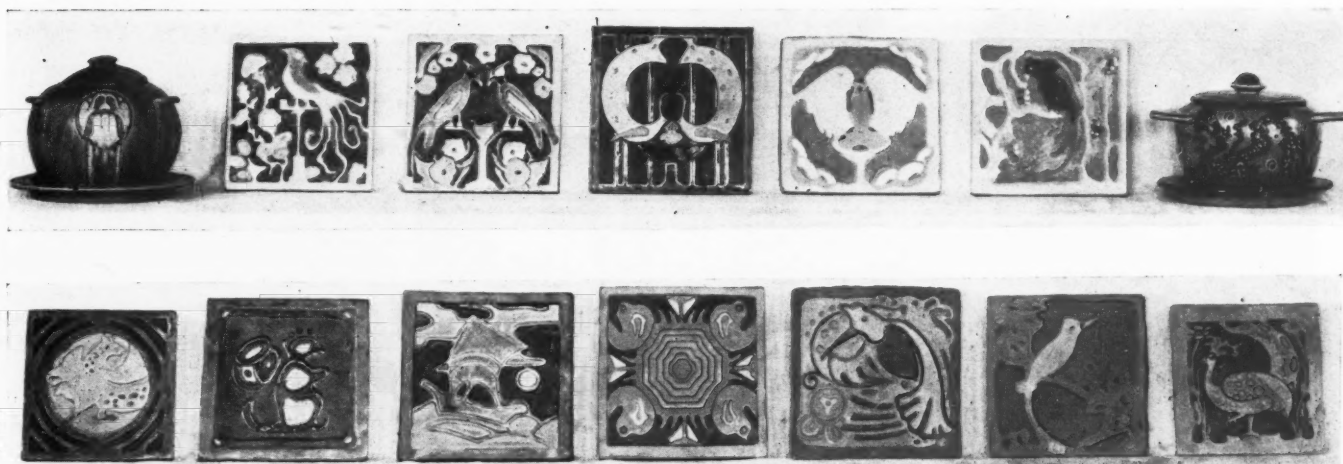
In using them for overglaze decoration of bowls, the Jack in Box bowl should be first dusted with Grey and fired; then the design carried out in enamels, Scarlet, Black and Wistaria or Amethyst.

For Little Boy Blue, use Azure Blue, Peacock Green and Satsuma. For Fairy Castles, dust the panels in whatever color is desired as the predominating tone. For the design use Night Blue, Scarlet, Mulberry, Amethyst, Azure and Egyptian Blue.



COVERED BON BON DISH IN ENAMELS—M. LOUISE ARNOLD

Color Scheme—Satsuma or Gold grounds. Enamels: Amethyst, Azure, Egyptian Blue, Wisteria, Celtic Green, Florentine Green 1, Orange 3, Citron, Scarlet, Mulberry.



TILES IN SCHOOL WORK

Adelaide Alsop-Robineau

AS a design problem there is nothing better for the beginning student than a tile. The design should first be drawn with brush and India ink on a square of about six inches, surrounded by a margin of $\frac{1}{2}$ to 1 inch. This measurement is to allow for shrinkage when executed later in clay. If the design is to be used on a tea tile, it is better to make the repeat at the four corners, as in the design of ducklings on a pond by Augusta Wolf. This design would have been better if all the ducklings had been facing in the same direction. As it is, the effect is as if the tile were wider in one direction than in the other.

If the tile is to be used simply as a decoration, the design may have an "up and down" to it, as in the one by John Helm.

The next step is to paint in black the parts to be cut out as background. The clay for making the tile should be carefully wedged to expel any air bubbles, as these cause the tile to explode or crack in firing. To wedge clay, it should be formed in a ball and then kneaded as one kneads bread, then cut with a wire which has its two ends wound about two inch pegs for handles. If the clay shows no holes in cutting, it is ready to roll out. Always throw one of the cut halves strongly against the other in putting together again, to expel any air. Next roll out the clay with a rolling pin, as one rolls pie crust, about three quarters of an inch thick. With a triangle draw the corners of a tile seven to seven and a half inches square on the clay and cut off the surplus with a kitchen knife.

Each student should have a separate board for his tile, so that it can be put away in a "damp box" to harden slowly. An old ice box is useful for this purpose. When the tile is hard enough to come away from the board, which will probably be at the next lesson, the design is dampened slightly on the back and laid on the tile, when the design can be traced on by going over carefully with a pencil. Remove the paper and go over the design again with the pencil, pressing down to a depth of about an eighth of an inch, then with a modeling tool scrape out the background to the same depth. When this is all carefully done so that the edges are trim and the background of an even depth and either smooth or tooled with marks all in uniform direction, turn the tile over and mark on the back a two-inch square in each corner, leaving an inch margin. This will leave inch bands connecting the margins crossing in the center. Cut out these squares about a quarter of an inch deep. The purpose in doing this is to aid in the drying of the tile and help prevent warping or cracking in drying or firing.

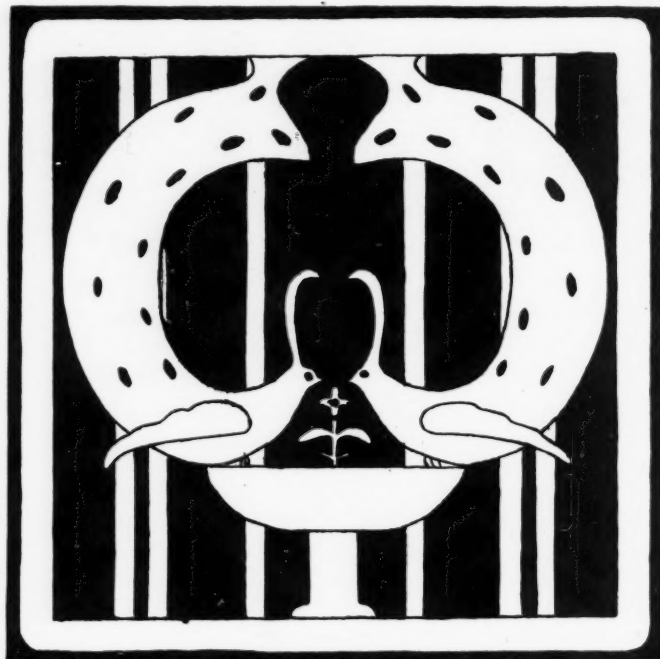
If it is desired to put a monogram or initial on the back, this should be done first, and the bands crossing the center widened into a square or round medallion for this purpose. Until the tile is finished, it should be kept slightly damp by covering with a damp cloth in the box. But when finished it should be put on a level wire rack where the air can reach both sides. Turn it over once or twice a day while drying, to prevent warping. When dry, it should be sandpapered carefully. A sheet of No. 1 sandpaper should be fastened to a level board



BOOK-ENDS MADE BY FRESHMAN CLASS, SYRACUSE UNIVERSITY



AUGUSTA WOLF



JOHN HELM

and the tile laid face down on it and moved back and forth until all surface parts show the sanding. Then the back should be sanded, and the edges. Then with a dampened brush go over any rough edges. The tile is then ready for glazing.

For school work it is better to fire at a temperature from cone 010 to cone 04, as glazes can be bought ready prepared for these temperatures from dealers such as Drakenfeld, Roessler & Hasslacher, and others. Sample lots of about twenty colors can be bought for \$1 and tests should be made of any of these before using. Put three coats of glaze on a small tile about two inches square, for this purpose. The glaze should be mixed in a stone mortar with a stone muller to insure smoothness. A solution of gum tragacanth should be made for mixing with the

water of the glaze. This gum costs about 75 cents an ounce, but that will make about a gallon of quite heavy gum water. Mix the glaze to a rather stiff paste with this and then thin with water to the consistency of a rich cream. Usually two colors are used, one for background and one for surface, but one or several can be used, as desired. The tile should first be gone over, back and face, with a flat bristle brush dampened in water, to take up any clay dust before glazing; the back, so that in glazing the face the tile will expand equally and avoid cracking.

A red sable brush is good for glazing. Keep the brush full



DOROTHY POLLOCK



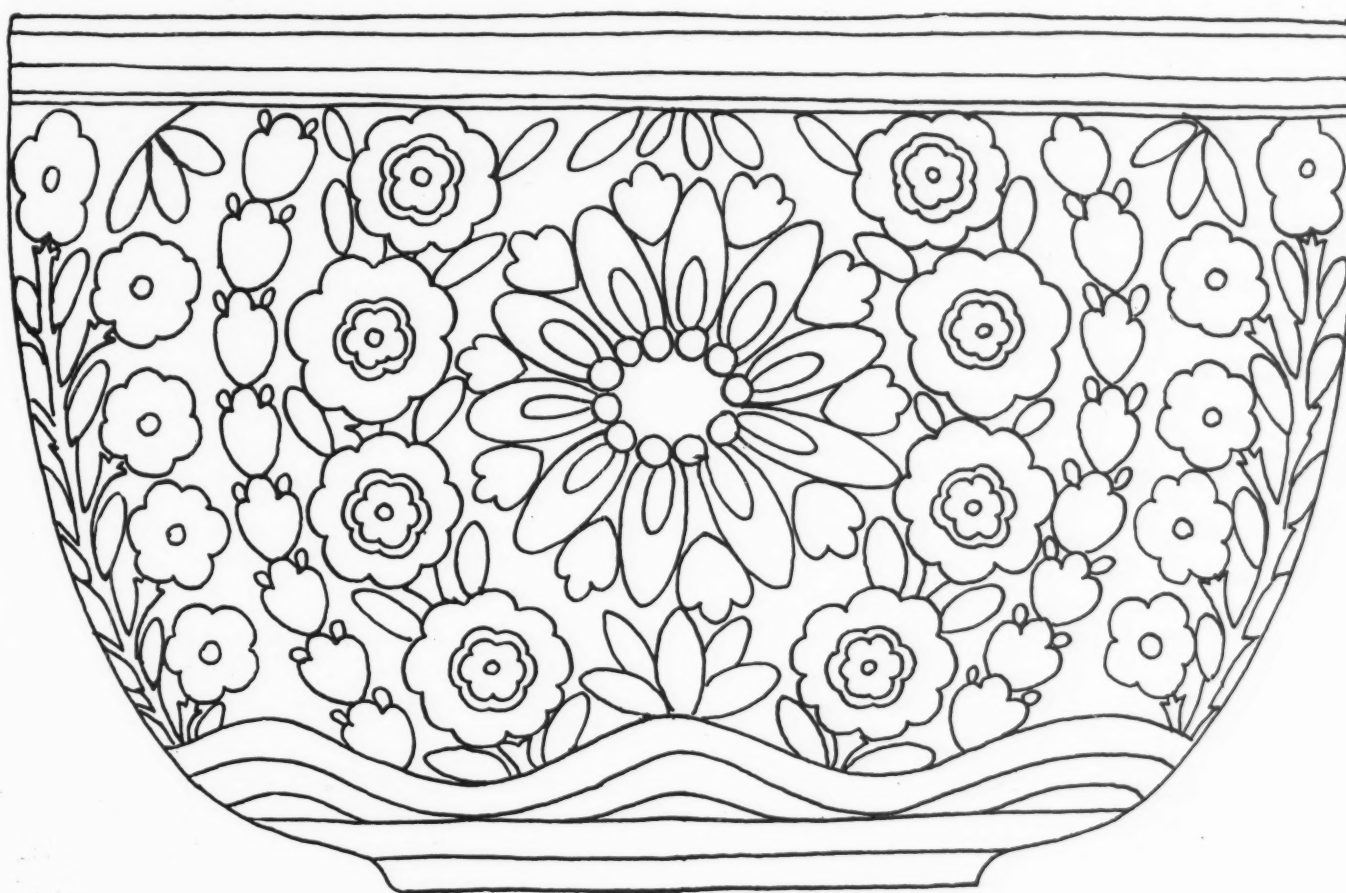
C. BIRNEY

of glaze and "float" it on as much as possible to avoid brush marks and thin places. First of all paint in all incised lines, to be sure they are not left bare. The glaze should be about a sixteenth of an inch thick, possibly a little thicker, depending on the kind of glaze used. This can usually be gotten in two coats on the background, but on the surface it is better to give three coats. This, however, is dependent on the consistency of the glaze and the evenness in putting on.

The tiles should be fired flat, supported on four small stilts to avoid a "flowing" effect, unless that is desired, when they can be stacked upright on two stilts against the side of the kiln.

For making book-ends the upper edge of the tile is generally shaped in some way to fit the design. A two to three inch flat

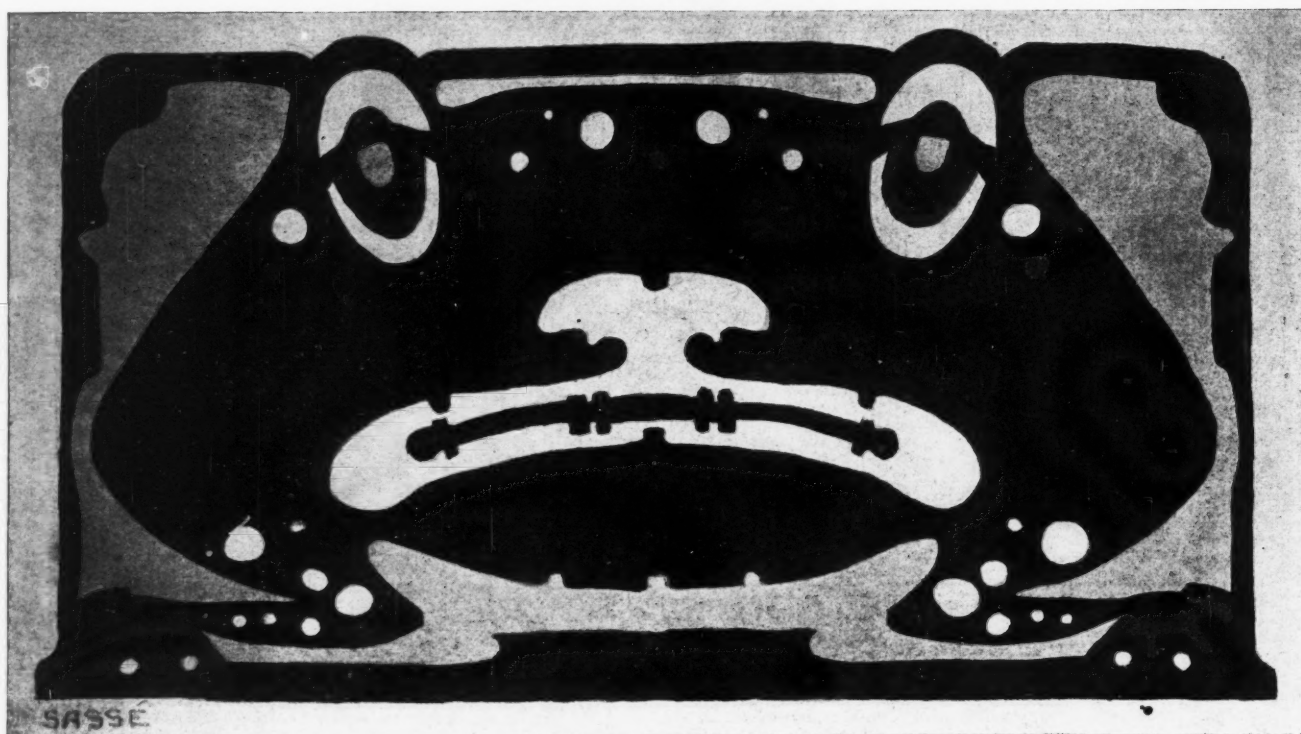
piece, the width and thickness of the tile, and two upright shaped supports are made. To fasten these together, the parts that come in contact should be "criss-crossed" an eighth of an inch deep. Then wet with a brush until the water stands on the surface; then cover with "slip" and press together. Slip is the clay mixed with water to a stiff cream. Put back and base together and hold firmly in place till the clay "sets." Then put in the supports, one at a time. Watch the book ends in drying, and, if they begin to show cracks, press in with modeling tools until the cracks disappear. Clean off surplus clay and fill in any holes with more clay, pressing with tool. Dry thoroughly before firing.



BOWL—LILY WALLER

Large center flower has petals of white enamel with Citron Yellow in center of each. The center is Ochre and Scarlet and the smaller flowers around it are Bright Blue. The next largest flowers which are black in the photograph are Scarlet with Ochre and Orange centers. The flowers at either side of this design are white with Orange centers. Stems are Blue Green. Bottom bands are Blue and Green. Top ones are Blue, Green, Scarlet and Ochre.





MARY SASSE

ANIMAL HEADS

Clara Stroud

IN design it matters not what the inspiration or motif may be for our pattern—the important thing is to have a pleasing effect in dark and light. There are, however, many subjects to choose from, and it is great fun to try the different themes which promise successful results. For instance, animals offer many possibilities. In these designs just the head of the animal has been used.

Why is it that animals have such a fascination as design subjects? Can it be that we tire of everlastingly creating abstractions of stem, leaf, bud and blossom—a field which never can be exhausted? Can it be that humans naturally are fond of animals and are entertained by a certain slant of the nose, or the particular placing of an eye, that gives a whimsical expression to the beast?

Of course one should not work for making an animal “funny,” but rather for the amount of dark and light used and interestingly distributed with a variety and a unity in the whole pattern: that which makes a good design. Still, if it happens that “Mr. Fox” designed by Warren Poysher has a sly look it is quite all right. Notice that the Bear by Harriet Ward, with flowers for ears, has rather a merry look. Wallace Holz-nagel has worked from the Polar Bear. Louis Fisher’s is a very nice one. There is also the Horse by Marian DeWick, fine in treatment; a Reindeer by Howard Skinner; a Dog by August Schnitzler; Cats by Eleanor Wilson and Charles Harra. The Fish made by Lillian Wurga seems very successful and good in character. Even the Pig, designed by Hazel Fritts, with eyes that are stars, makes an attractive pattern. The Badger, one by Florence Roessler and one by Sylvia Woollett, because of its peculiar markings around the nose, offered splendid suggestions for a strong design.

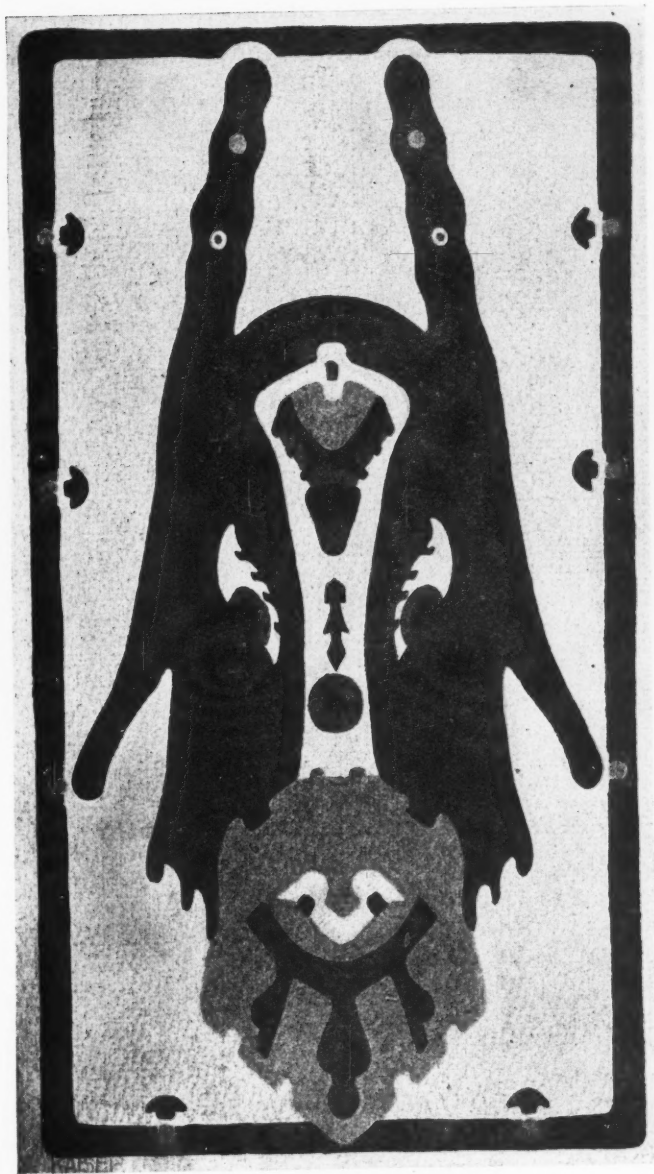
Each animal has a particular character in the type of its features which betrays the kinds of a creature that it is. In the frog design by Mary Sasse see the typical bulging eyes, the spotted skin and the big mouth. No other animal has just that combination of qualifications. Again in the goat design by

Mildred Kaiser the hairy growth on the chin, the set of the jaw and horns, all help to say “goat.” One should try for the essence, as it were, of the animal; yet it makes no difference if one wishes for the sake of design to lengthen the horns or make the mouth bigger. If it helps in securing a variety of darks and lights it is the thing to do. Designers have a license as well as poets and painters. In fact it often adds very much in creating something more abstract and less like a picture of a beast; for after all we are making designs, remember, and not pictures. Objects require designs. Pictures of animal heads would not be appropriate as decoration on china or craftwork.

In some of these designs you will observe that a square, a rectangle, or a circle has been added to the head to relate it to the background. In two or three cases just a broad line has been traced around the entire shape of the head. Besides the black India ink on the light paper, a tone of charcoal for medium value has been used. Then a few spots of emerald green, touched into the eyes, and repeated elsewhere, give a snap and vigor to the whole design.



SYLVIA WOOLLETT



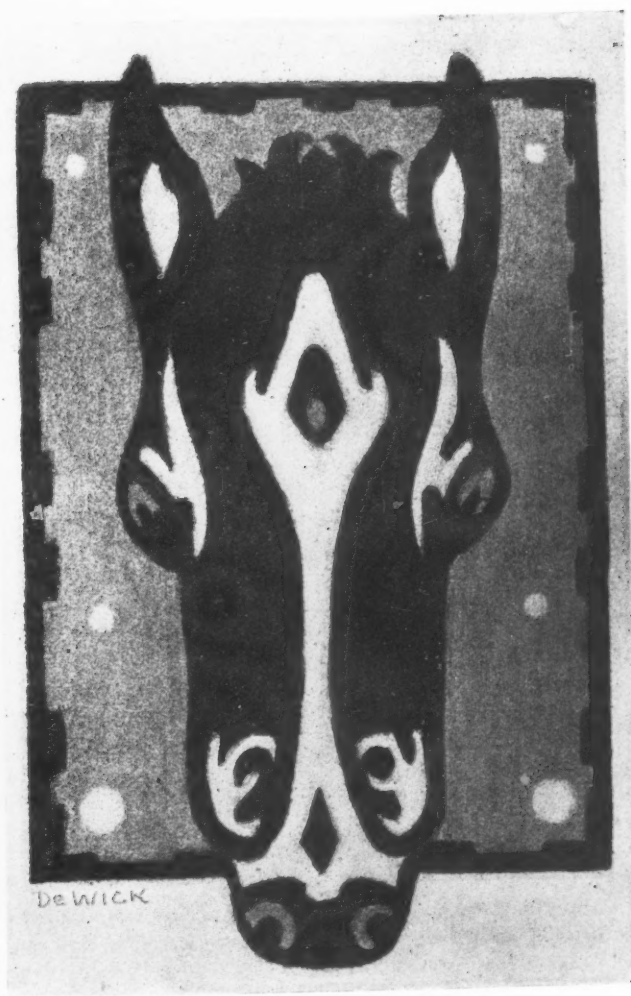
MILDRED KAISER



AUGUST SCHNITZLER



CHARLES HARRA



MARIAN DE WICK



GLOETZNER



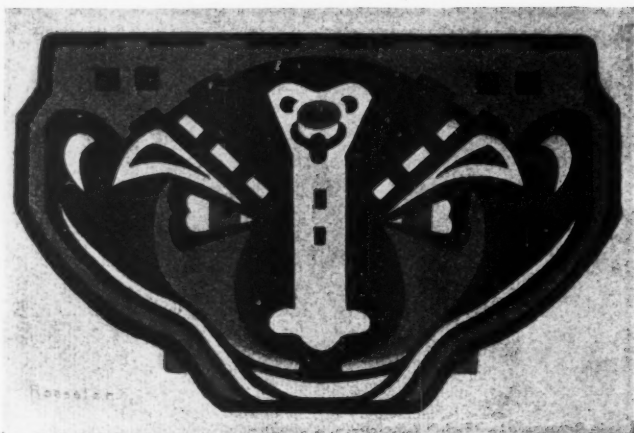
LILLIAN WARGA



HOIZNAGEL



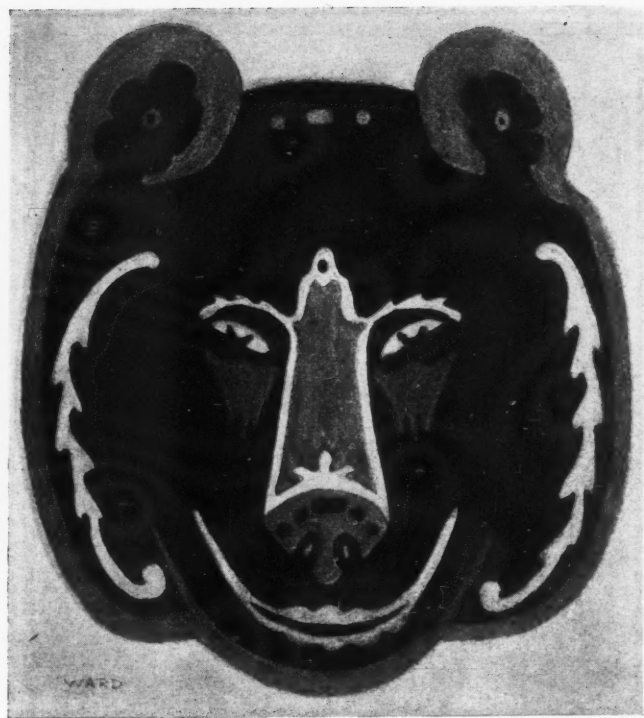
HAZEL FRITTS



FLORENCE ROESSLER



ELEANOR WILSON



HARRIET WARD



LOUIS FISCHER



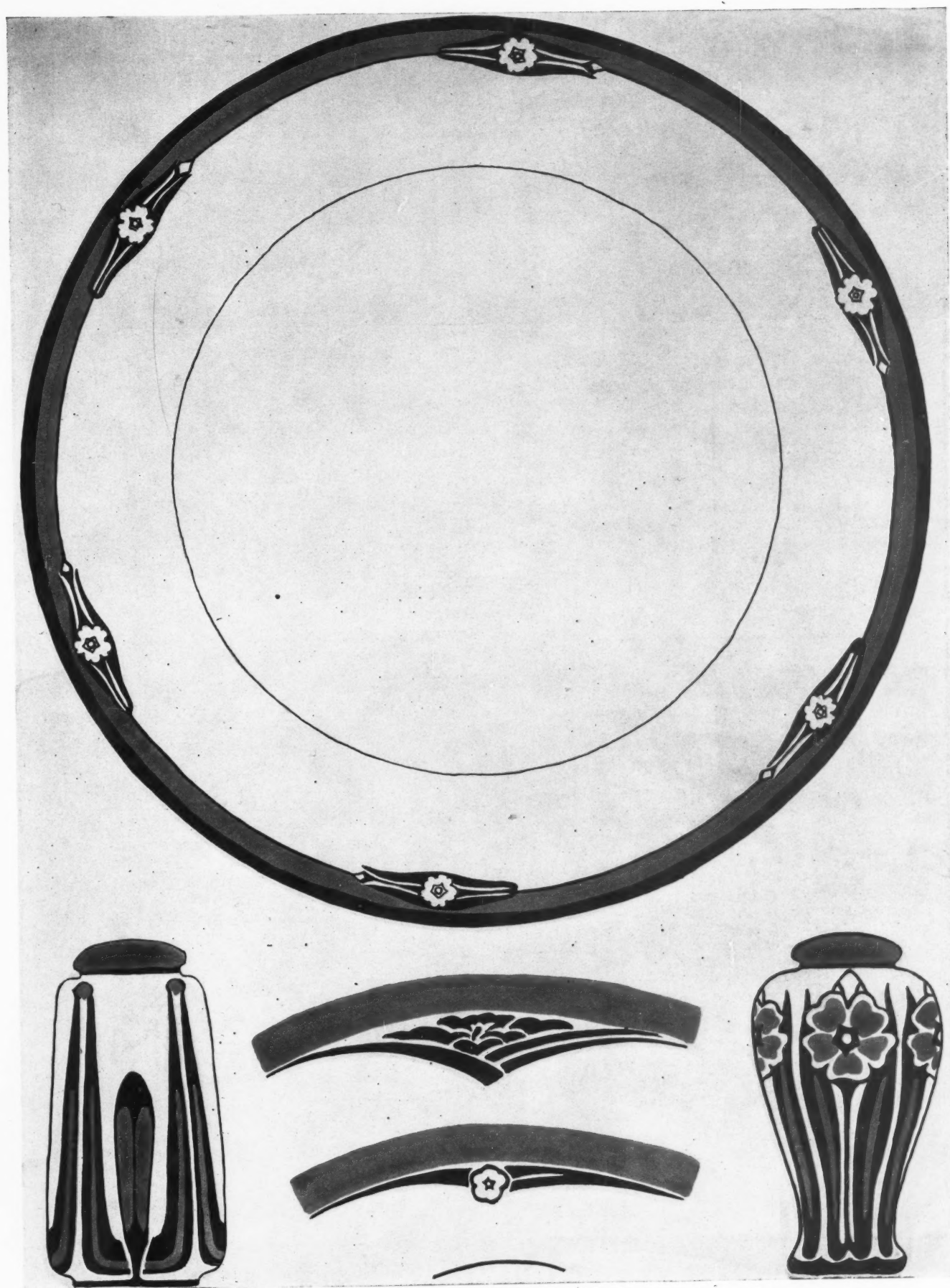
HOWARD SKINNER



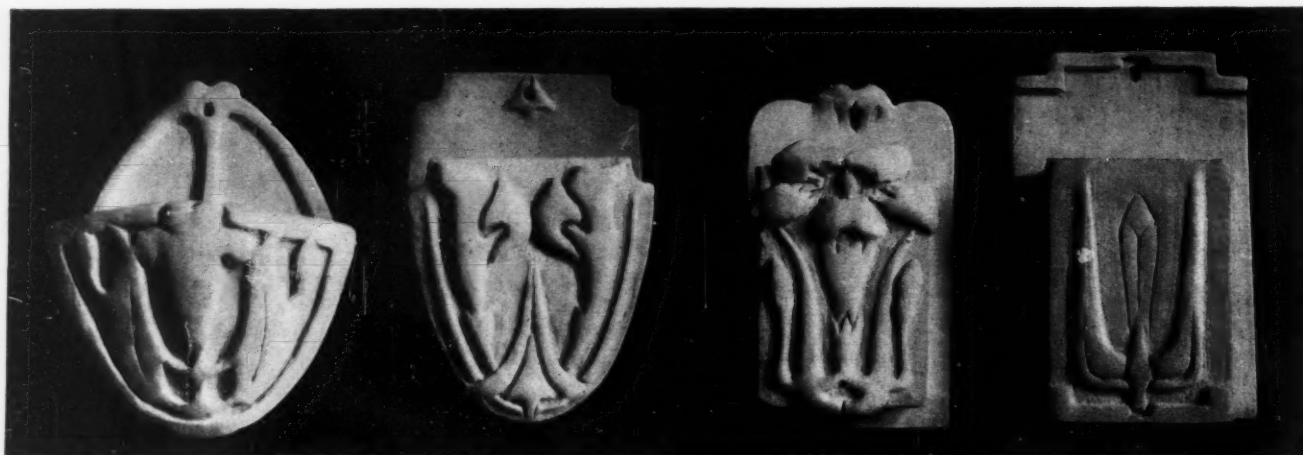
WARREN POYSHER



MOTIFS DERIVED FROM THE YELLOW JASMINE—EDITH JEANETTE RODDY



DESIGNS FROM YELLOW JASMINE IN DUSTED COLOR AND GOLD—EDITH JEANETTE RODDY



MATCH BOXES FROM JASMINE MOTIF—EDITH JEANETTE RODDY

TO THOSE INTERESTED

As a result of special offers we made the past summer, our stock of old back numbers has been very much reduced and a number of issues are out of print. We are obliged to cancel all previous offers. See the advertising pages for revised offers and write for our printed lists of color studies. Several color studies are also out of print now.

DESIGNS FROM YELLOW JASMINE

Edith Jeanette Roddy

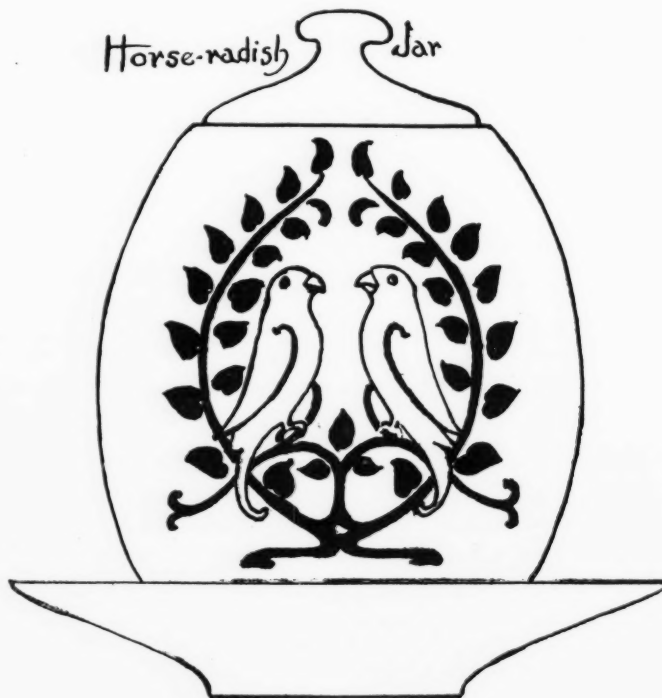
Plate design—Dust grey band, clean edges, fire. Make edge and leaves of Celtic Green enamel. The flower can be either Wistaria or Lotus Yellow.

The Salts can be executed in dusted colors or enamels: violet, blue and green for the left hand one, violet and blue in the flowers, blue and green for leaves, violet and green for top. Right hand salt can have leaves in Celtic Green enamel with Antwerp or Night Blue heavy outlines; the petals of flowers Orange Red or Egyptian Blue Top of green and blue.



DRAWINGS OF THE YELLOW JASMINE—EDITH JEANETTE RODDY

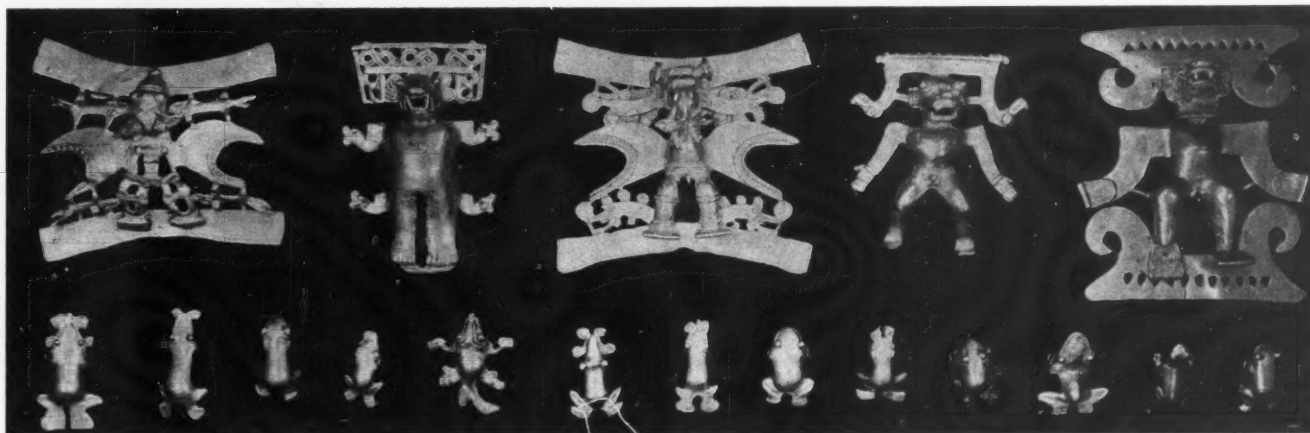
Horse-radish Jar



HORSERADISH JAR

Henrietta Barclay Paist

Stems in Amethyst enamel. Leaves in Celtic Green. Birds in Egyptian Blue. Eyes, Amethyst. Beaks, Celtic Green. Saucer and cover should have lines of these three colors.



COSTA RICAN GOLD WORK

JEWELRY

John P. Heins

JEWELRY like so-called successful men is too often erroneously measured by the money scale which seems to be the only means of ascertaining values, for an age that is saturated with materialism. Most men have the same weakness that the great majority of women possess in their monetary viewpoints shown while speaking of jewelry. Artistic jewelry is not a matter of expense. By this is not meant however that costly jewelry cannot be beautiful. Money should never enter into appreciation of any art form,—be it painting, sculpture, graphic arts, textiles, metal work, ceramics, or any other.

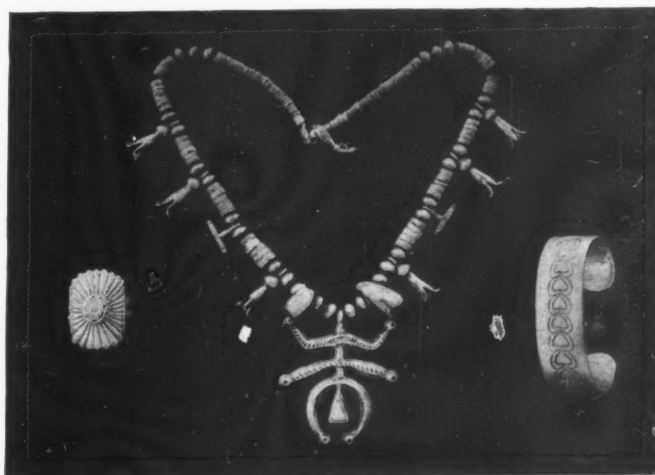
Too frequently mere glitter is mistaken for artistic beauty. Remarks like, "Doesn't it sparkle gorgeously? There are eighty diamonds in this bracelet; the largest gem weighing four carats," and "Oh! Her hands, neck, and chest were a mass of glitter," and "He must have spent two thousand dollars for her engagement ring," are as trite as the stereotyped platitudes heard in art galleries. A profusion of brilliants does not signify beauty. Have you ever looked at an emerald polished in its innate state, and compared it with the superficial splendor of the modern faceted jewels? The polished, uncut gems have "souls," but the cut jewels reflect the hardness, coldness, and skin-deep grandeur of the machine age. The commercial jeweler even engraves the platinum in such a manner that the carvings imitate facets in the reflection and refraction of light rays in conjunction with the rays emanating from the jewels. The jewelry cannot be seen on account of the lively sparkle. The setting of a diamond of "first water" in a gold bezel is considered almost a crime by most jewelers and laymen, because the metal will have a tendency to taint the emitted glitter with yellow. Ideas of this sort should be expelled from the mind; unless it is earnestly thought that glitter is the all-important quality of jewelry. If glitter were removed from some jewelry, nothing would remain except abused metal which was formerly hidden by brilliancy.

Some people frequently enjoy being irrationally vain in their display of personal ornament,—probably because others are liable to think they are financially wealthy, and of the social elite. The fashionable sober matrons and their younger proteges usually arrive at the theater, just when one is intent on watching the villain abduct the fair one. The tardiness is not due to the traffic congestion, nor to the time involved in decoration, but in some instances, mainly to the desire to show linings of ermine wraps, and to exhibit glitter with all its pompous arrogance. This is an injudicious use of jewelry, for it results in empty brilliancy. Jewelry can very successfully

aid in arousing, not only the admiration, but—the ire too of other persons. The spectacular and theatrical generally excite an undesirable form of attraction.

It is not uncommon to see beauty of line, silhouette, texture, and hue, four important qualities of vesture. Considerable attention should be paid to the wearing and selection of jewelry relative to costume, for a bracelet, earrings, a brooch, a necklace, a pendant can enhance a woman's appearance, thus enabling her to realize the eternal desire to beautify herself. There are times when jewelry is not necessary. Disregarding conventional formalities in dress, one cannot dogmatize about the "when," the "what," the "how," jewelry should be worn, for this is a matter of discrimination which should be cultivated properly. As a rule, a piece of jewelry mitigates the monotony of some costumes, yet one can see the misapplication of a brooch, a necklace, an hair ornament, or a combination of all three on a person, resulting in the conviction that they are unnecessary accessories. The color, shape, and size of a piece of jewelry should be considered in relation to pattern, color, and texture of the velvet, tulle, silk, brocade, chiffon, and the numerous other fabrics. Women are mighty particular about the line of the sleeve, of drapery, of the girdle, of the neck of their gowns. The line must be "just so." Let us hope that they are becoming as discerning in the application of jewelry; even though in most cases they should not be held responsible for the poor selections made by others.

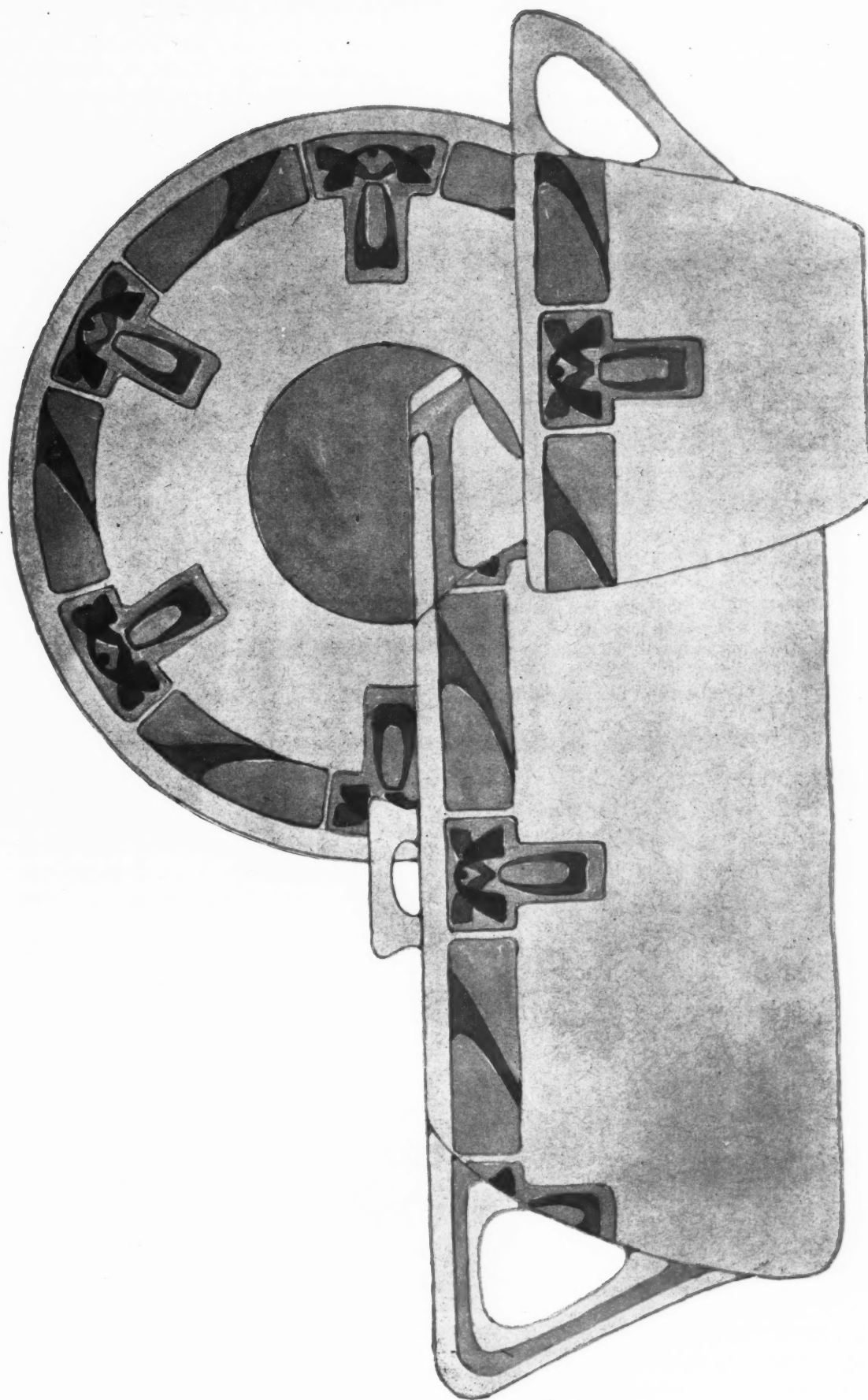
(To be concluded)



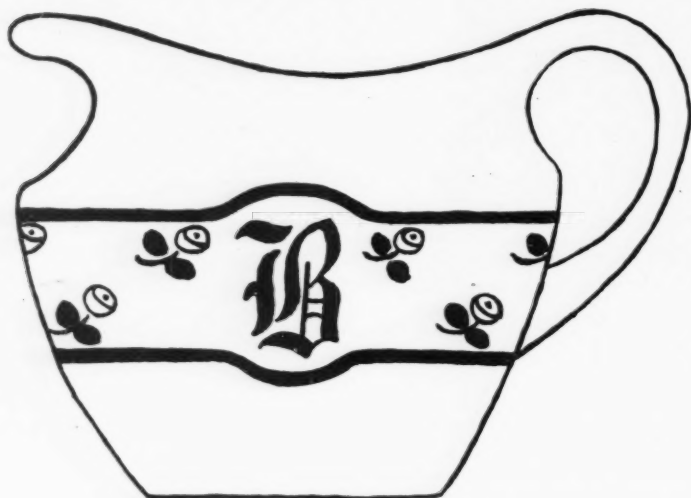


Nos 1 and 8. Italian, 6-8 Century No. 2, Austrian Dalmatian 19th century No. 3, Graeco Roman No. 4, Late Roman No. 5, Merovingian
 No. 6, Greek or Etruscan No. 7, Thibetan, 17-19th Century No. 9, Greek, 6th century B. C. No. 10, Byzantine, 10th century No. 11, Cypriote

EARRINGS (Courtesy of Metropolitan Museum)



LUNCH SET—ELEANOR FINKE



PITCHER IN DUSTING COLORS—NELLIE HAGAN

BEGINNERS' CORNER

ONE-FIRE CHINA DECORATION

Nellie Hagan

CHINA decoration of today is quite different from the realistic flower painting of many years ago. Now, it is simple in design, treatment and coloring and, having reached a high standard, holds a well-earned position among the recognized handicrafts. It has been found that many methods of overglaze decoration may be carried out in a satisfactory manner in a single firing, making repeated firings no longer

necessary to complete a piece of work. Especially is this true of enamels. Decorating in enamels brings such exquisite results that it is used more than any other form of decoration. For applying they should be mixed with enamel medium to the consistency of a very stiff paste. Rub the medium through the color very thoroughly and grind hard on a ground glass slab; enamels require more rubbing than ordinary paints to insure a smooth mixture. Thin with fresh lean turpentine to a heavy cream and apply with red sable number one or two. With the tip of the brush pick up enough color for one figure in the design and float it into place. Do not allow the brush to become clogged with dry enamel, but clean frequently in turpentine, and pick up a fresh brush-tip full of enamel for each spot in the design. Enamels dry out almost immediately after they are applied, taking on a dull appearance; if they look oily after standing fifteen minutes too much medium has been used. This will cause them to blister in firing. The quickest remedy is to take off the enamel and begin again. (Ed. Note. Some makes of enamels are ground more finely than others and can be used with the medium alone. Clean brushes after work with alcohol.)

Painting and tinting with ordinary china colors may also be done in one firing. Mix the color with painting or tinting medium to a stiff paste. For painting in the design use a square shader and go close to the edges. Keep the paint flat and thin, and as even as possible. This will give a uniform color to the finished work. For tinting mix the color a little thinner than for painting and use a special tinting brush or a large square shader. Work the color well through the brush and cover the surface of the china as smoothly as possible. Next, pad *lightly* with a piece of old washed China silk filled with absorbent cotton. The tint will look dull and is ready to be fired.

Lustre work on china is one of the most simple forms of



BOWL IN GOLD AND LUSTRES—NELLIE HAGAN

Outlines, bands and vertical lines in the base of bowl Roman Gold. Flowers Yellow outside with Orange inside. Leaves, Green. Dots at base and in medallion Orange. Space behind these dots Green. This same treatment may be used with black outlines. If beginner is skillful enough to cover a large surface the center may have opal or yellow lustre padded all over or painted on with full brushes rapidly, leaving no edges to dry before all is joined together.

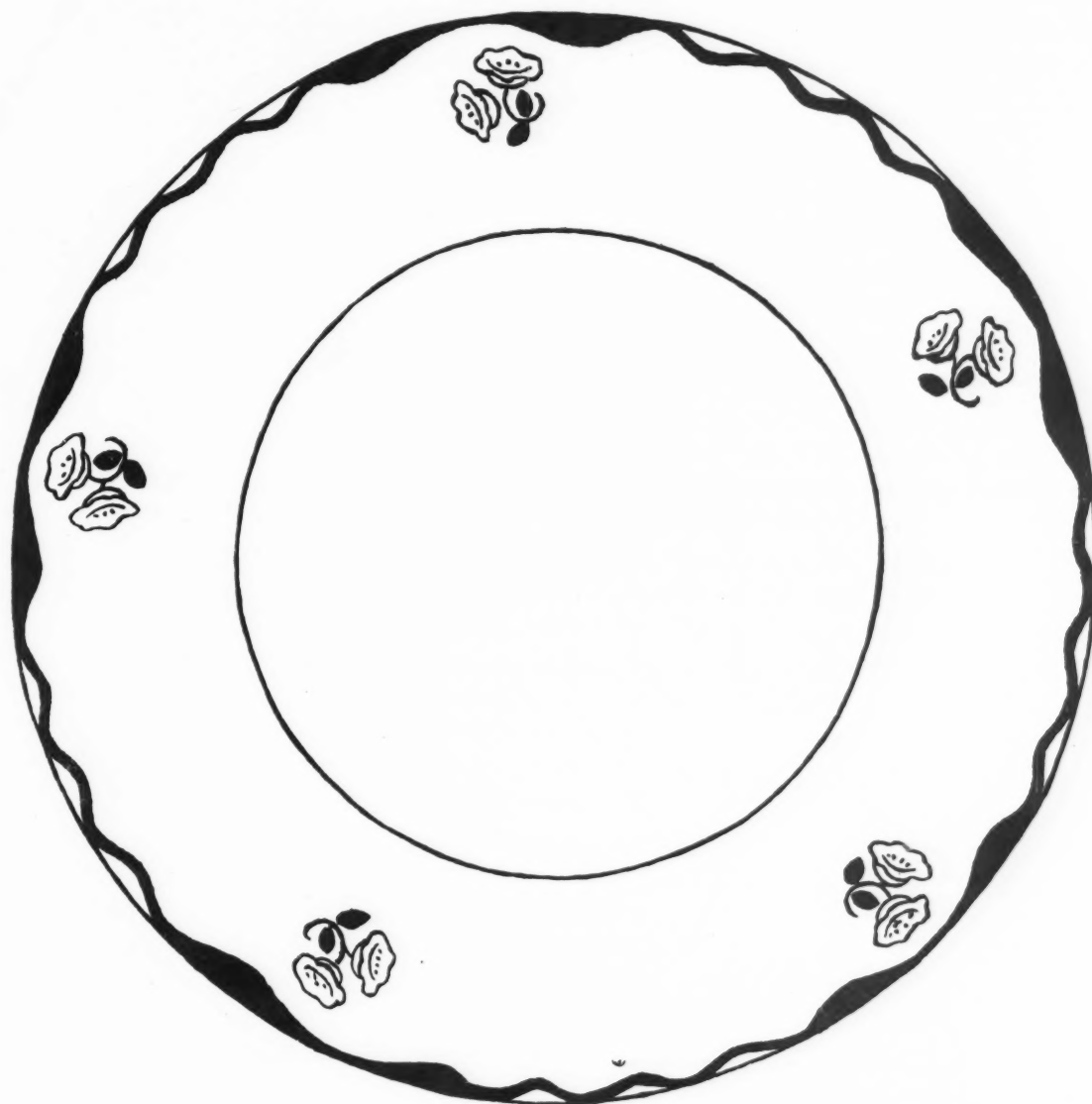
decoration, and if only the lighter colors are used a very satisfactory design may be completed in one firing. It is well for beginners to select a design that calls for black or color or gold outlines. These are painted in with ordinary china colors and allowed to dry thoroughly before proceeding with the lustre painting.

Wipe the china with alcohol before beginning to work, to insure perfect cleanliness and to free it from lint and marks of any kind. Even moisture from the hands will show after firing. Lustre comes in liquid form ready for use without mixing.

Apply the lustre with a square shader as thinly and smoothly as possible. In the use of iridescent colors this point is not quite so important. Do not try large spaces at first. Keep brushes especially for lustre work and wash them in lavender oil. A brush for each color is a good rule to follow. Turpentine is an enemy of lustre and should never be used in connection with it. If there is a large space to be covered evenly apply in the same way and pad lightly with an old China silk pad (made of double silk) until the lustre is smooth and even. If lustre

seems thick and dries too quickly thin with a little lavender oil.

Dry dusting is perhaps the most satisfactory of all china decoration, because of its wonderful glaze, permanence and durability. A color that is dusted on fires into the glaze and becomes part of it. Put a little of the Dusting Medium on a palette and dip the brush into it; then work the oil out until very little remains. Paint the design with this oiled brush so that a very thin coat of oil is on the china. It must be evenly covered with no brush strokes showing. If the oil has been applied thin enough the color may be dusted on immediately. If not, let it stand a few minutes to allow some of the oil to evaporate. There is a palette of colors especially for dusting and many of the overglaze colors may be used. Put a quantity of the dry paint on a glazed paper and smooth with a palette knife to free from lumps. Take up on a palette knife and cover the oiled space with the color and push gently over the design with a piece of cotton or large square shader until no more of the powder will adhere to the oil. Clean up the edges of design with an orange stick and the piece is ready for the kiln.



PLATE—NELLIE HAGAN

In overglaze colors. Flowers are Albert's Yellow outlined with Hair Brown. Back of flower Orange. Leaves, Deep Blue Green. Wavy band Dark Green or Deep Blue Green.

PITCHER IN COLORS FOR DUSTING (page 98)

Nellie Hagan

Bands and initial Roman Gold. Spaces above and below gold bands Dusted Grey. Flowers, outside, Mode; center, Deep Ivory. Leaves, Water Lily Green. Do the dusting of bands first and clean edges thoroughly. Dot in flowers and stems should be painted Green.

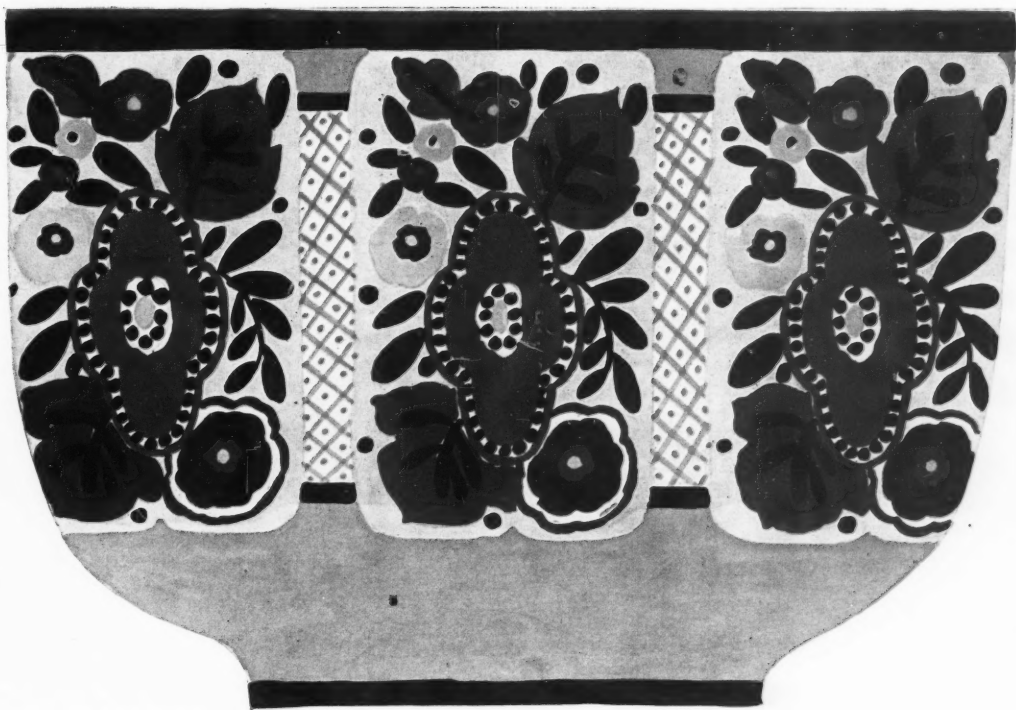
ONE FIRE BREAKFAST SET

Nellie Hagan

To be done in enamels on white or cream color. Outside of flowers Orange. Inside, Lotus Yellow. Stem and leaves, Celtic Green. Figures in border Orange.



ONE FIRE BREAKFAST SET—NELLIE HAGAN



NOVEMBER 1922
KERAMIC STUDIO

SALAD BOWL—JETTA EHLERS

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